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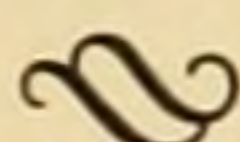
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# American Cinematographer

*Published by the American Society of Cinematographers, Inc.*



## In this Issue



**A.S.C. Elects Officers**

**Projection — By EARL J. DENISON**

**Amateur Cinematography**

**Len H. Roos, A.S.C. with**

**Australian Productions**

PUBLISHED IN HOLLYWOOD CALIFORNIA





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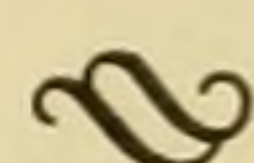
**GRanite 6669**



# American Cinematographer

FOSTER GOSS, *Editor and Business Manager*

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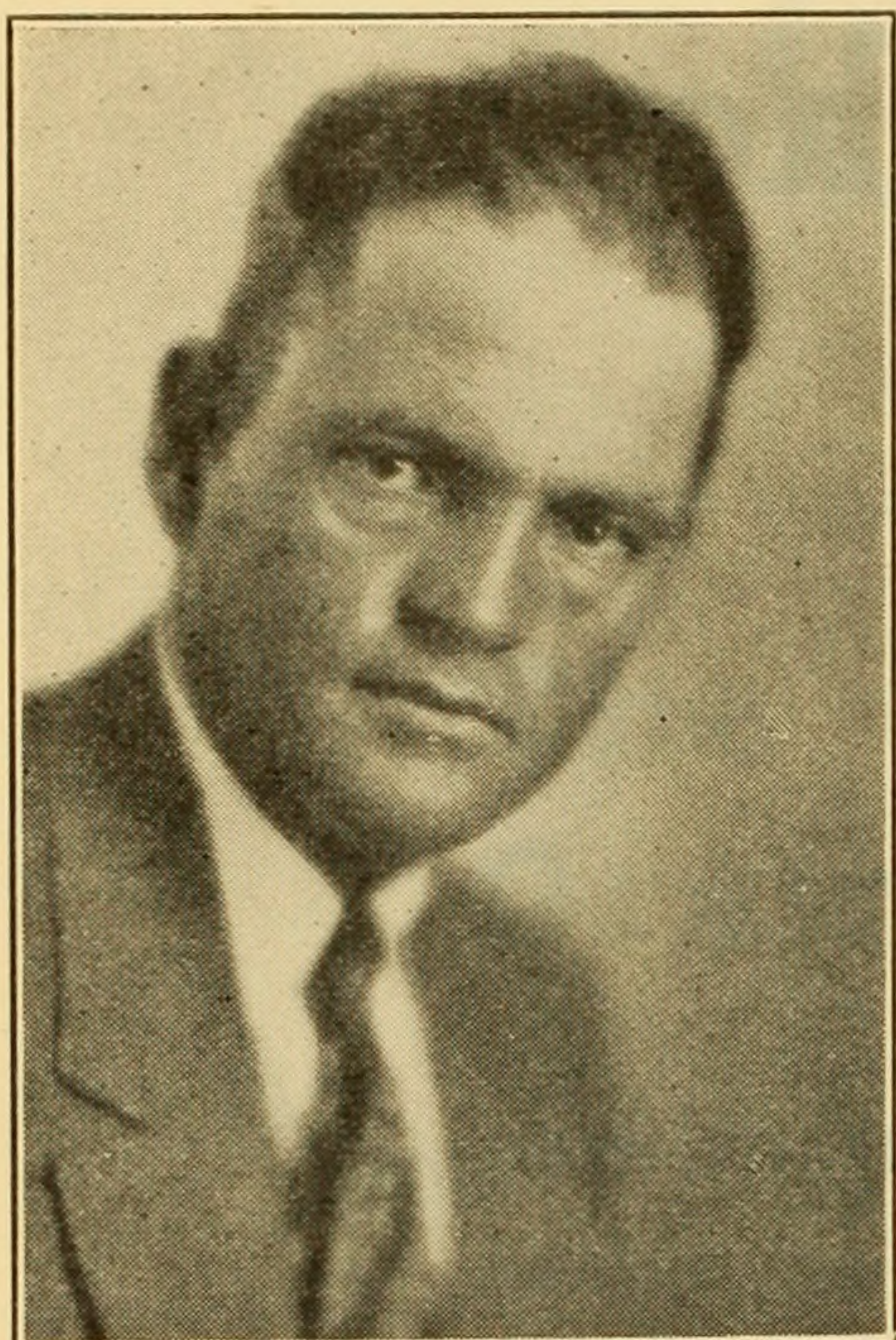
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## A. S. C. Officers for 1926-27 Are Elected



Daniel B. Clark, A. S. C., Is  
Chosen President. Board of  
Governors Is Also Selected



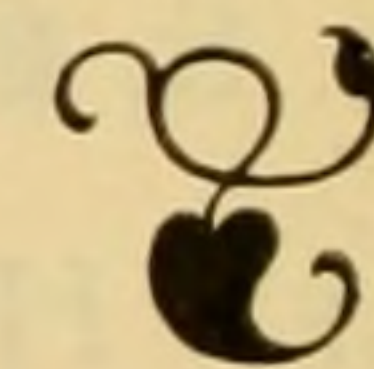
DANIEL B. CLARK,  
*President.*



L. GUY WILKY,  
*First Vice-President.*



FRANK B. GOOD,  
*Second Vice-President.*



At the annual election of the American Society of Cinematographers, Daniel B. Clark was chosen president of the A. S. C. for the coming year.

Clark's fellow officers, selected at the same time for 1926-27, are as follows:

L. Guy Wilky, first vice president; Frank B. Good, second vice president; Ira H. Morgan, third vice president; George Schneiderman, treasurer, and Charles G. Clarke, secretary.

### *Board of Governors*

In addition to the officers, the Board of Governors elected for the same period of office numbers Victor Milner, John Arnold, Alfred Gilks, Homer A. Scott, King G. Gray, E. Burton Steene, Reginald Lyons, H. Lyman Broening and Fred W. Jackman.

### *Active in A. S. C.*

Dan Clark, the new president, is chief cinematographer for Tom Mix in Fox productions. He has been active in the affairs of the A. S. C. since he was invited to membership several years ago. During the administration just closed, he held the office of second vice president, in addition to being a regular member of the Board of Governors.

### *For Tom Mix*

Clark has photographed all of Tom Mix' productions of recent years. These include "Up and Going," "For Big Stakes," "The Fighting Streak," "Romance Land," "Just Tony," "Do or Dare," "An Arabian Knight," "Watch My Smoke," "Three Jumps Ahead," "Modern Monte Cristo," "Journey of Death," "Tempered Steel," "The Heart Buster," "The Last of the Duanes," "Oh, You Tony," "The Deadwood Coach," "Dick Turpin," "Riders of the Purple Sage," "The Rainbow Trail," "The Lucky Horseshoe," "The Everlasting Whisper," "The Best Bad Man," "The Yankee Senor," and "My Own Pal."

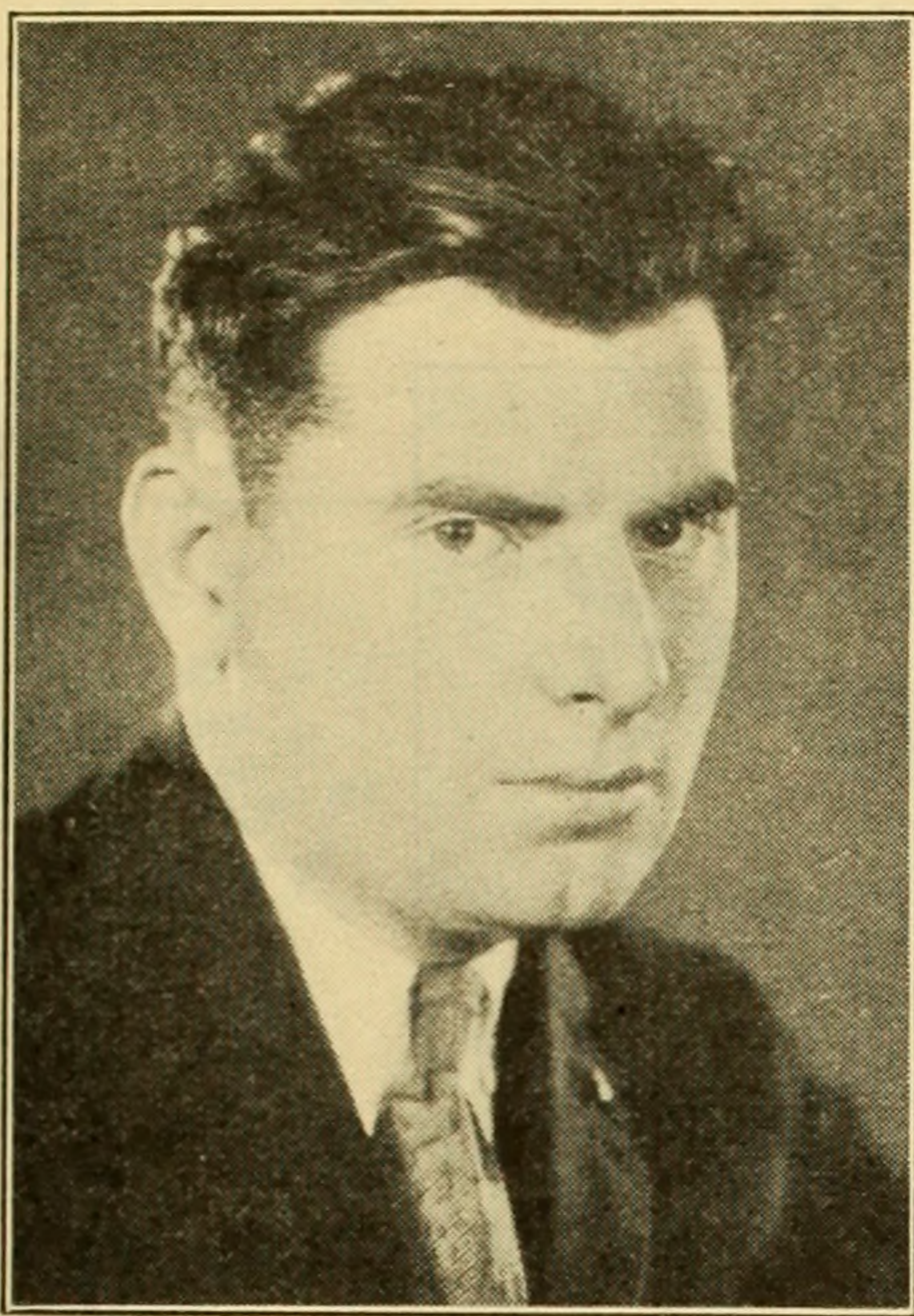
### *First Vice President*

L. Guy Wilky, chosen to fill the position of first vice president, has been identified prominently with the activities of the A. S. C. since its inception, having been a charter member of the Society. Wilky began his career as a cinematographer in the Lubin days, later joining American at Santa Barbara, after which he went with the late Thomas H. Ince at the old Inceville studios. During the latter connection, Wilky photo-





IRA H. MORGAN,  
*Third Vice-President.*



CHARLES G. CLARKE,  
*Secretary.*



GEO. SCHNEIDERMAN,  
*Treasurer.*

graphed Bessie Barriscale for one year, Louise Glaum for one year, while he filled an equal period doing general productions under the Ince banner, most of which were with Enid Bennett. Wilky filmed J. Warren Kerrigan in two of that actor's outstanding successes of a decade ago—"The Turn of a Card" and "A Man's Man." Wilky subsequently connected with Famous Players-Lasky, for whom he photographed more than twenty-five William de Mille productions, in which the most notable of the Paramount stars were featured. These productions include "Midsummer Madness," "The Lost Romance," "What Every Woman Knows," "The Prince Chap," "Conrad in Quest of His Youth," "Clarence," "Grumpy," "The Bedroom Window," "The Fast Set," "Locked Doors," "Men and Women," "Lost—A Wife," "New Brooms" and "The Splendid Crime." During the year just closed, Wilky was third vice president of the A. S. C.

#### *Good's Record*

Frank B. Good, who will fill the office of second vice president, is likewise a veteran in the affairs of the A. S. C., as well as in the field of cinematography as a whole. Good has held various official posts with the Society, of which he has been a member since the year of its organization. Good was a cinematographer under the D. W. Griffith

reign at the old Fine Arts studios in Hollywood, and, since that pioneer date, has been an outstanding figure in the annals of motion photography. He is best known for his cinematography in Jackie Coogan productions, of which he has been chief cinematographer since Jackie leaped into international fame as a star in his own right. These Coogan productions number "A Boy of Flanders," "Little Robinson Crusoe," "The Rag Man" and "Old Clothes." During the interregnum between Coogan productions, Good has been freelancing, having photographed Frank Borzage's Fox production, "The Dixie Merchant" and other features.

#### *Morgan with Davies*

Ira H. Morgan, third vice president, is best known as chief cinematographer for Marion Davies, whom he is photographing at the present time at the Metro-Goldwyn-Mayer studios. Morgan has filmed Miss Davies in "Beauty's Worth," "Janice Meredith," "When Knighthood Was in Flower," "Lights of Old Broadway," "Beverly of Graustark" and other big productions.

#### *Treasurer*

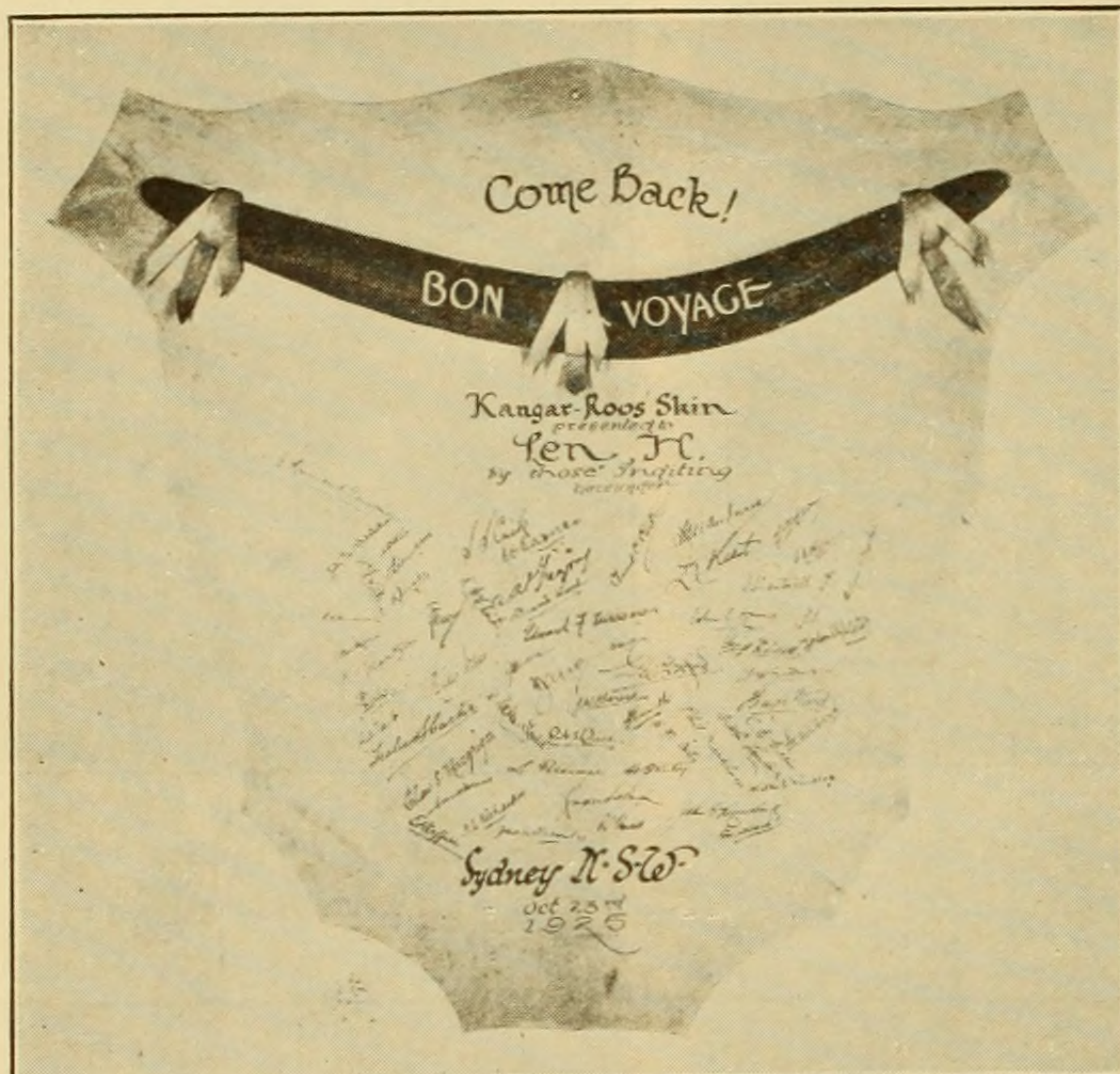
George Schneiderman, who will preside over the exchequer of the A. S. C., has been a cinematographer with the William Fox studios since their beginning in the East. He has filmed innumerable Fox features, the out-

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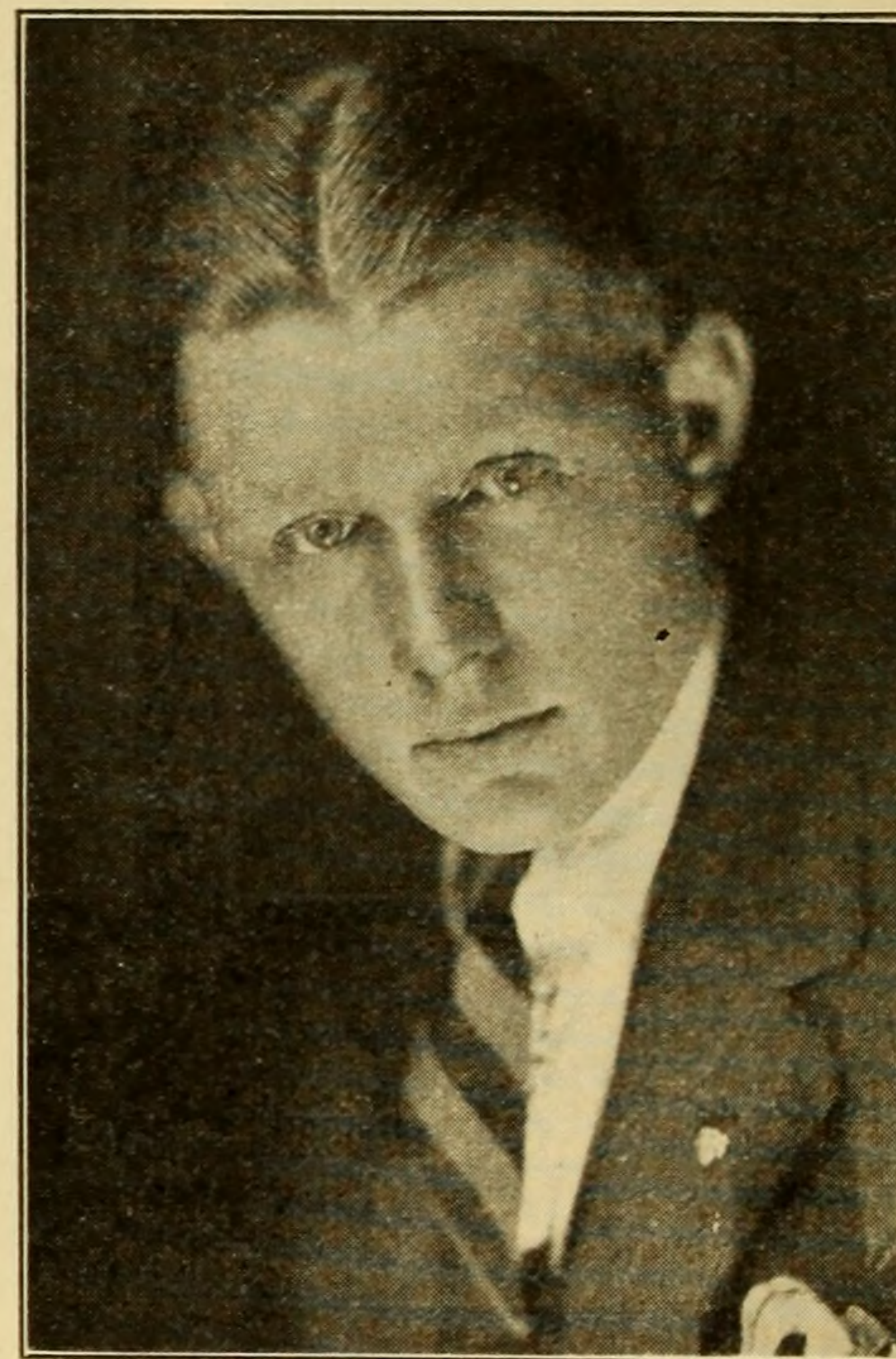


## Len H. Roos to Make Australian Features

A. S. C. Member Returns to Antipodes on Pioneer Program of Film Production



*When Roos left Sydney last autumn, prominent people interested in the film industry presented him with an autographed kangaroo (kanga-roos) skin, with a boomerang mounted thereon. "Come back," they invited, and the boomerang symbolized the same—and now Roos is "coming back."*



LEN H. ROOS, A. S. C.

Len H. Roos, A. S. C., has been in Los Angeles and Hollywood for several days conducting preparations for an extensive motion picture production program in Australia where he and Norman Dawn, director, will be the active heads of a producing organization which will make feature photoplays, designed both for the market in America and in the Antipodes.

Roos came to Hollywood by automobile from Denver where he has been chief cinematographer and director for the Alexander Film Corp. He will proceed from Los Angeles to Vancouver, whence he and his company will sail early in May on the R. M. S. "Aorangi" for Sydney.

### *Australian Support*

Roos' forthcoming trip is the outgrowth of his extensive sojourn in Australia last year for Fox Varieties. He found an intense interest in potential film production on the other side of the equator with the result that

the production program, which he has just brought about, will be supported heavily by Australian capital.

To date, it is said that no Australian production has ever reached the American screen. The pictures which the Roos organization will make are planned to fill this void, with the subject matter being laid not only in Australia but in the South Seas generally.

The A. S. C. member will be chief cinematographer on the features. Dawn, who is well known as a director in Hollywood, will be the director. The matter of cast and stories will be decided on in Australia. It is quite likely that prominent American names may be numbered among the players.

Faxon Dean, A. S. C., is back in Hollywood after a desert location trip to execute panchromatic scenes for the Metro-Goldwyn-Mayer studios.



# PROJECTION • Conducted by Earl J. Denison

## German Continuous Projector Reviewed

Report Given on Details of  
New Type of Foreign Projector;  
Practicability Considered

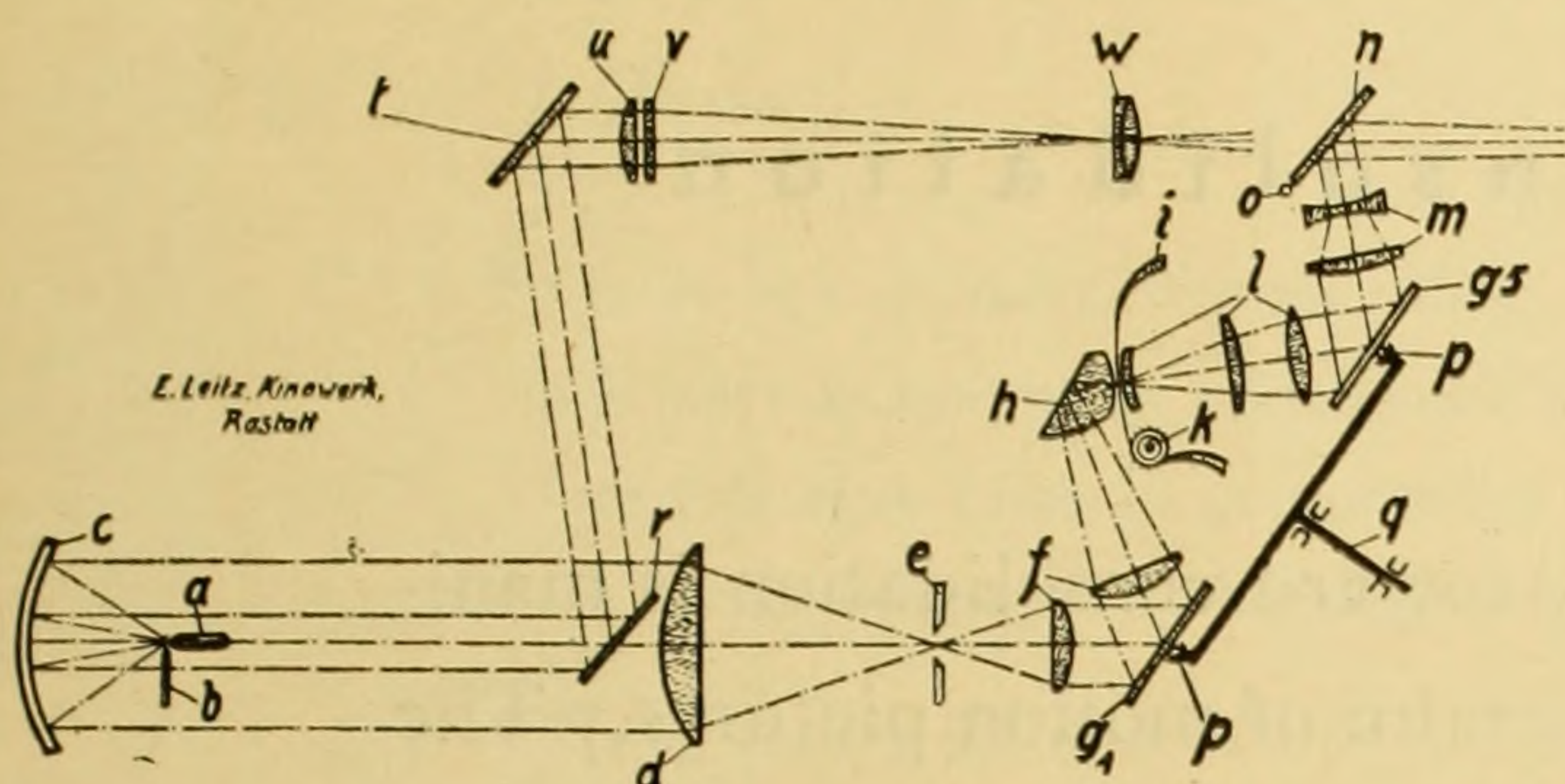
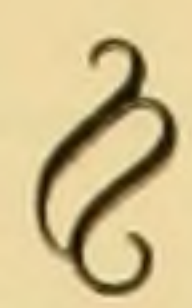


FIGURE 2

- a. Positive Carbon of the arc-lamp.
- b. Negative Carbon of the arc-lamp.
- c. Parabolic mirror.
- d. Condenser lens.
- f. Combined Lens-system to project the Front-window (the bundle of light-rays coming through it) on the film-path.
- g<sup>1</sup> Mirror-sector which swings in the point p, and whereby the bundle of light-rays coming from the front-window are made to wander corresponding to the movement of the film.
- g<sup>2</sup> Mirror-sector which swings in the point p, and whereby the movement of the film is compensated.
- h. Prism.
- i. Bent film.
- k. Sprocket-wheel (which controls the movement of the film).
- l. Projection-objective.
- m. Tele-objective to give the right enlargement of the original picture.
- n. Projection-mirror, which could be turned round for projection of dia-positives.

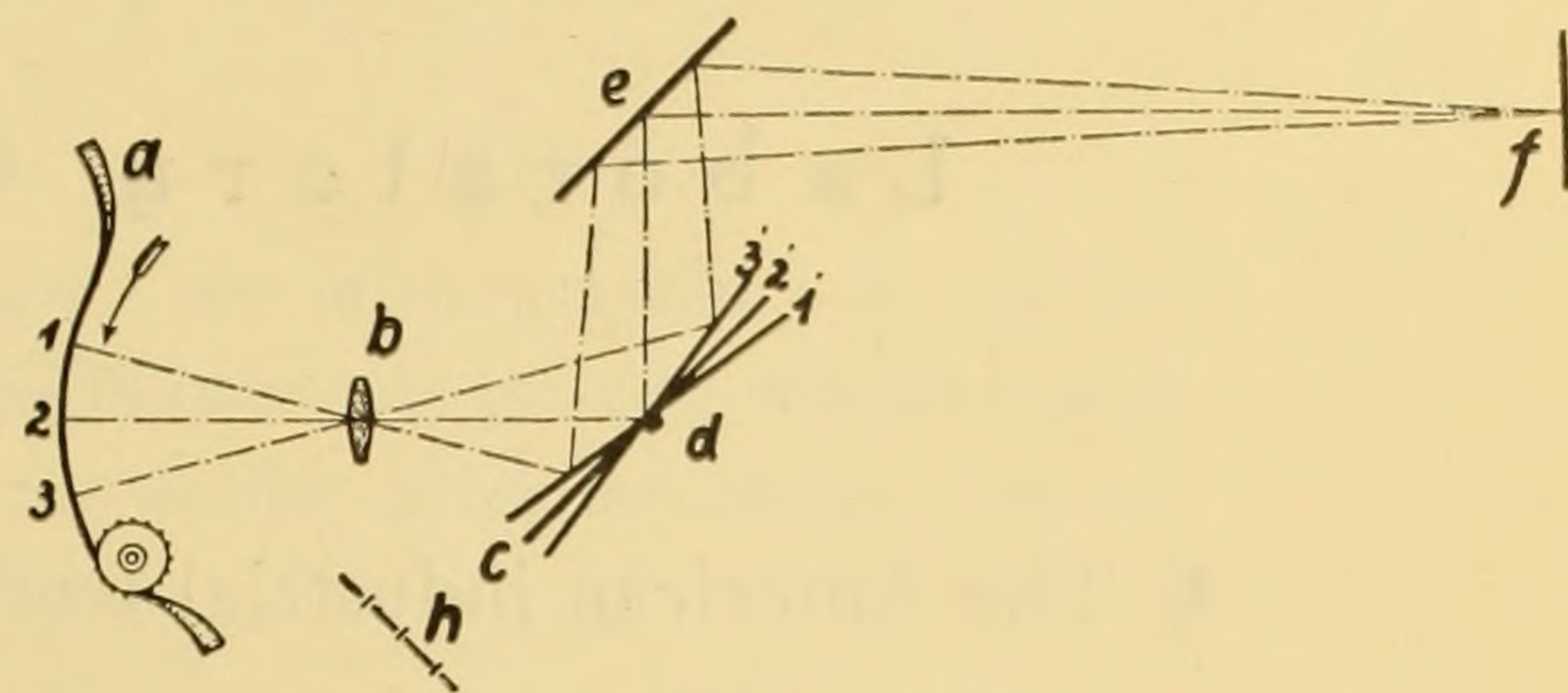


FIGURE 1

- a. Circular film-path with has the middle-point.
- b. Objective to project the film on the projection screen.
- c. Reflecting mirror, turning round the Laxis d.
- e. Fixed projection-mirror.
- f. Projection screen.
- h. Axis, round which the 8 mirrors c move in the path of the light rays.
- o. Axis round which the Projection-mirror could be turned.
- p. Ball-bearings.
- q. Rotation axis round which the sector-mirrors perform a circular-motion.
- r. Folding-mirror folded out for lantern-slide-projection.
- t. Reflecting mirror.
- u. Lens for concentrating the light rays on the lantern slide.
- v. Lantern-slide.
- w. Lantern projection lens.

Recently the writer had the pleasure of seeing a demonstration of the Mechau Continuous Projector which, described in this article, is manufactured in Germany.

While I do not think that his machine is adaptable for American use, in its present type of construction, I do think it signalizes wonderful possibilities, as there are a number of clever little devices incorporated in the projector. For instance, the fire shutter is operated by mercury, is absolutely positive in its action and is also extremely simple. The accompanying charts plainly show the action of the light rays through the projector and present an interesting study in optics.

### Creation Reviewed

Therefore, I believe that the readers, from a mechanical and engineering viewpoint, would be interested in a review of the projector.

The fundamental idea of the "optical compensation arrangement" is illustrated in the accompanying charts and is described by the manufacturers as follows:

"If a frame happens to be in the position 1 and the mirror c in the position 1<sup>1</sup>, its projection appears on the screen in the point f. If this frame now moves downward in the position 2, then its projection on the screen would have wandered from the original

(Continued on Page 18)



## The EDITORS' LENS . . . focused by FOSTER GOSS

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### Laboratory Consolidation

---

- ¶ The American industrial tendency toward consolidation is manifesting itself more than ever in the realm of motion pictures. The most notable example of the past couple years, so far as the lay mind is concerned, was the combination of the resources of Metro, Goldwyn and Mayer under one banner, behind which Loew's, Inc., is a guiding power.
- ¶ Recently, and more inconspicuously because the trade primarily was affected, the International Projector Corporation was brought into being, marshalling the assets of Power's, Simplex and Acme.
- ¶ Prior to the projector merger, an amalgamation, announced as involving more than \$6,000,000, welded together, in the laboratory field, under the name of Consolidated Film Industries, Inc., the destinies of the Craftsmen Film Laboratories, the Erbogroph company, Republic Laboratories and Commercial Traders Cinema Corporation in the East, and, in Hollywood, the Standard Film Laboratories.
- ¶ This formed a laboratory organization which was believed to be of maximum proportions. Surprising, then, was the news during the past month that Consolidated had acquired interests in their nearest competitors—the laboratories headed by Watterson R. Rothacker in Chicago and in Hollywood. There is the usual speculation current as to whether the trend toward combination is for the good or detriment of all concerned.



¶ Speaking editorially, MERRITT CRAWFORD, publisher of *Motion Pictures Today*, strikes the heart of the present frame of mind, as follows:

¶ "It is not in mere bigness, alone, however, nor in the possibility of superior efficiency in operation which such a merger of important printing and developing interests may have in competition with the smaller laboratory groups, that we see ultimate danger to the industry as a whole.

¶ "It is rather because of the fact that every producing or distributing company with but few exceptions, is inevitably (such is the curious system of financing in this business) not only in debt for film to the laboratory which manufactures its prints and holds its negatives, and beholden to it for credit at times, but is also largely dependent upon the laboratory for the large cash advances necessary to carry its production and distribution overhead.

¶ "Herein, as we see it, lies the real danger to the industry and it needs no great wisdom to foresee the possibilities for downright injury, burdensome dictation and preferential price-fixing which might result to the vast disadvantage of the majority, were a single laboratory group to become so powerful as to eliminate all genuine competition.

¶ "Right now, it seems to us, is the best time to consider this matter from all angles—six months from now it may be too late."

¶ Competition is necessary to stimulate trade, the orthodox political economists tell us. Consolidation cuts down overhead and eliminates duplication, their more modern brethren reply. There can be little doubt as to the economic desirability of a combination which tends toward the elimination of needless competitive waste and substitutes therefor, under legitimate regulation and honest control, enlarged facilities for research and general progress. We hope that the latter is what today's laboratory situation presages. Certainly there is no reason why the expanded efforts should not bring such usefulness to the industry as a whole. Meanwhile, let us also hope that what Mr. Crawford terms as "genuine competition" may not be stamped out.



# Amateur Cinematography

¶ (Questions on amateur cinematography will be gladly answered in this department. Inquirers should sign all queries

with correct name and address. Only legitimate questions will be considered. None which

tend to jeopardize general motion picture production by divulging trade secrets will receive attention.)

## Improvements on Cine-Kodak and Kodascope

By **Thurlow Weed Barnes** Eastman Brings Out New Wrinkles on Amateur Cinematographic Paraphernalia

Recent announcement of latest improvements in new amateur motion picture equipment by the Eastman Kodak Company bids fair to do much toward bringing this growing, fascinating pastime of homemade and home-shown movies into universal use. Ever since the first Cine-Kodak and Kodascope were announced in June, 1923, amateur cinematography has been growing by leaps and bounds. The New Eastman products just announced forecast a further popularization of amateur motion picture taking.

When the average beginner realizes that better pictures as a rule can be secured with an amateur motion picture camera than with a still camera, and that movies are made just as easily as snapshots, it will not be long before everyone will be anxious to be his own cinematographer and projectionist.

### *New Equipment*

The new equipment now completes a well rounded out line of Eastman amateur movie outfits which will meet every requirement and every purse. These include the Cine-Kodak Model B with either an f. 6.5 or an f. 3.5 lens, a new projector, the Kodascope, Model C, and the Model A Cine-Kodak with interchangeable lenses; the fast f. 1.9 and the f.4.5 (3⅛-inch) lens for telephoto effects.

To really appreciate these outfits, a brief description of each should be considered.

One of the simplest and most efficient amateur movie cameras is the Cine-Kodak B with an f. 6.5 lens, which the Eastman Company announced last fall.

### *Improvement*

Realizing that this model would have a wider range of usefulness if the lens speed were increased, the company's experts decided to fit it with an f. 3.5 Kodak Anastigmat lens which is three and one-half times as fast as the f. 6.5 lens, although, of course, the original f. 6.5 equipment is still available. Thus ama-

teur cinematographers can now secure results with this f. 3.5 model under lighting conditions that heretofore would have precluded picture taking. The Model B with an f. 6.5 lens will be fitted with the new f. 3.5 lens for a reasonable consideration, the company retaining the former lens.

### *Sight Finder Added*

Another improvement has been added to the Cine-Kodak B in the shape of a sight finder which is mounted on the top of the camera and enables the operator to see what is being photographed by holding the camera at eye level, a position well adapted for judiciously following moving objects—polo players, yacht races, etc. The camera can also be held at waist level and the regular finder used, just as in taking snapshots.

As with the f. 6.5 lens, the Cine-Kodak B with the f. 3.5 lens is of the fixed focus type. In size, weight and mechanical features, the model with either lens is exactly the same, the only difference between the two is in the matter of lens speed and the fact that on the f. 3.5 camera an ingenious device assures sharp close-ups with the larger diaphragm openings.

The f. 3.5 lens is permanently fixed in position and is properly in focus for all pictures that are eight feet or more away. For close-ups a mere turn of a milled head at the top of the camera swings an extra lens (portrait attachment) in front of the regular lens. Instantly the camera is then ready for making pictures from four to eight feet from the subject.

### *Danger Signal Feature*

A clever danger signal cautions one against using the wrong lens for the desired view. As the portrait attachment swings into position a red screen is automatically thrown in front of the regular reflecting finder lens and a centering device assures that the attach-

(Continued on Page 16)



# Amateur Camera Makes Intimate Shots Possible

Professional Cinematography  
Aided by Small Portable  
Outfits, Experience Shows

By  
Charles G. Clarke  
A. S. C.

Portability Lends Self  
to Close Range Shooting  
in Chases and the Like

**B**ASICALLY a camera is an instrument that records photographically the scene that appears within a certain angle before it. The finished picture on the screen shows to each observer in the audience the view he would see if he were on the same spot occupied by the camera.

The greater part of our observing or "seeing" is done while the body is still, so the most of the scenes taken for a motion picture are made from a stationary and rigid tripod, when the scene should convey to the observer that, figuratively, he was not in motion while that scene was enacted.

## Moving Shots

For those scenes made from the viewpoint of a person traveling, the cameras are mounted on traveling vehicles of different forms. The average professional motion picture camera weighs about 70 pounds, so extreme portability was impossible until the advent recently of the "Eymo" Camera and others of its type. Many startling effects may be obtained by placing the camera (therefore, the observer) on rapidly moving objects, or from unusual view-points, such as

from a pit under an onrush of stampeding cattle, etc. Heretofore the size and weight of the camera had limited the making of these effective shots.

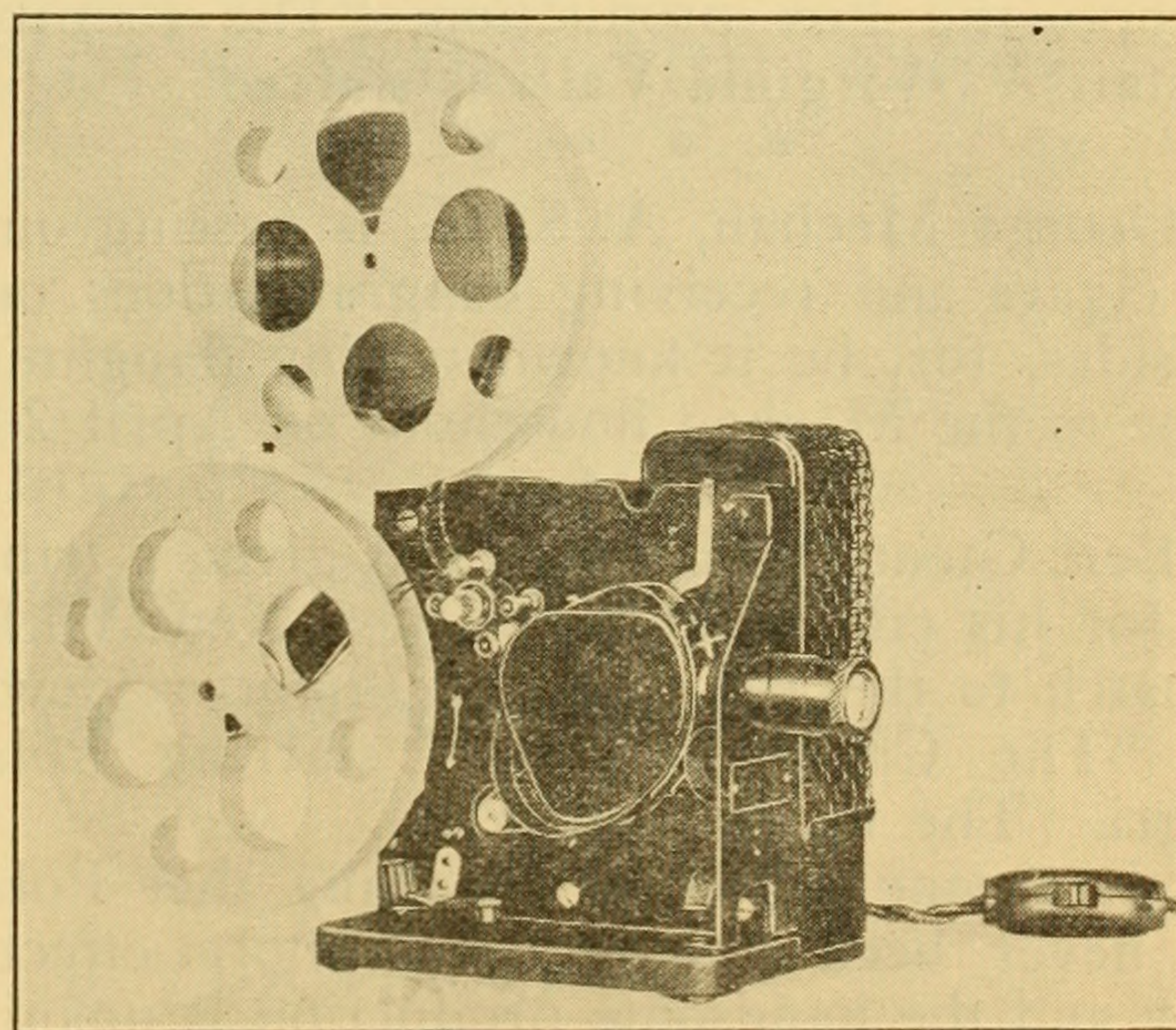
## Horseback

In one of my recent pictures the action called for a gun fight between two persons while riding horses—one was riding away from the other, firing back at him the while. His eyes, while centered on the rider behind him, recorded the ground, brush, etc., rushing away from him, and also the up and down movements of the galloping horse. To show the audience the things that happened before the man's eyes, I rode a horse at a gallop while operating a portable camera centered on the rider behind who repeated his actions for me as he had done in the establishing shot.

(Continued on Page 19)



Illustrating latest model of the Eastman Cine-Kodak, Model B, with the new f. 3-5 lens which has been added to the equipment.



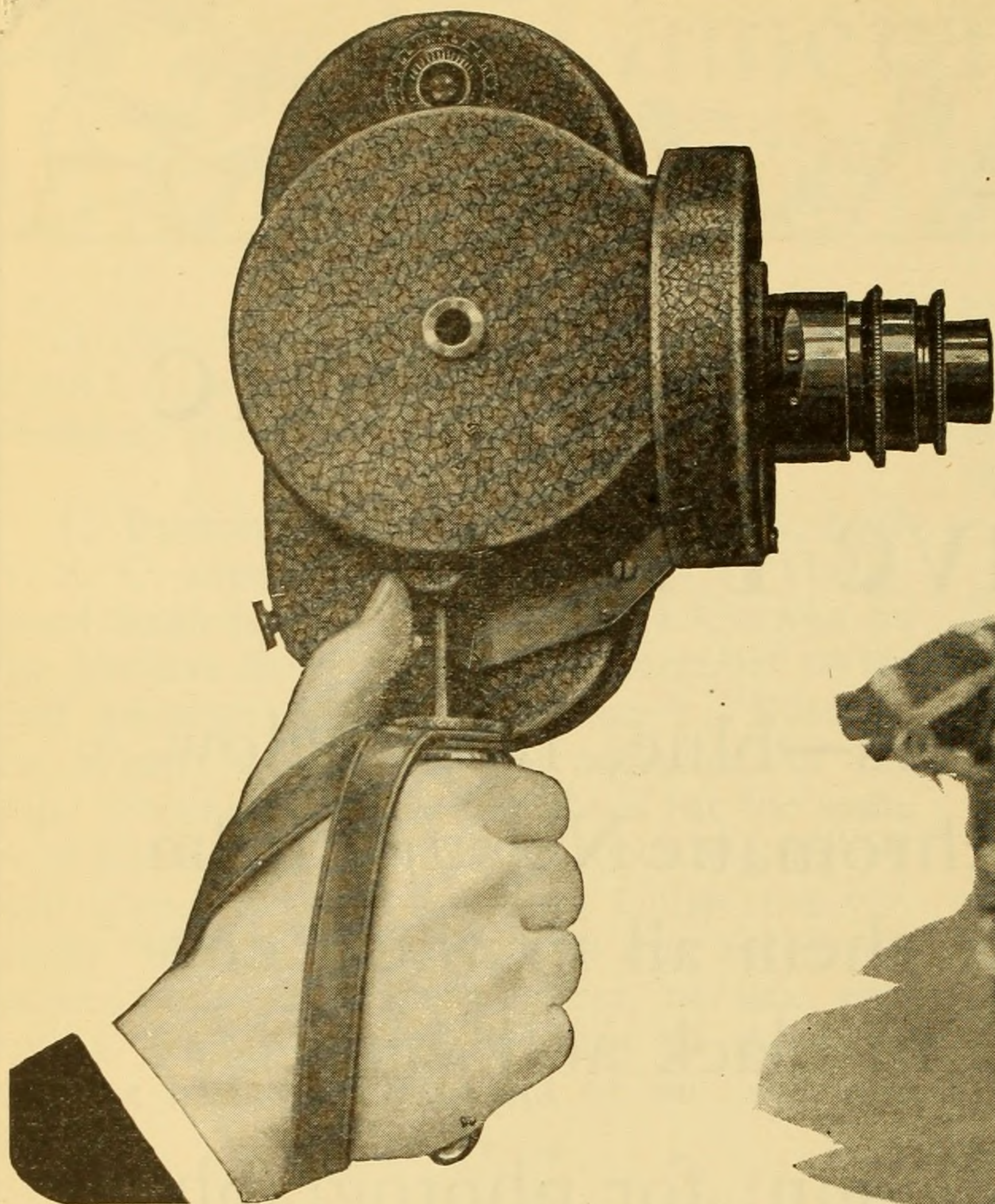
Showing the new Eastman Kodaloscope. Illumination and power for motor drive supplied from ordinary electric light socket.



# Speed-

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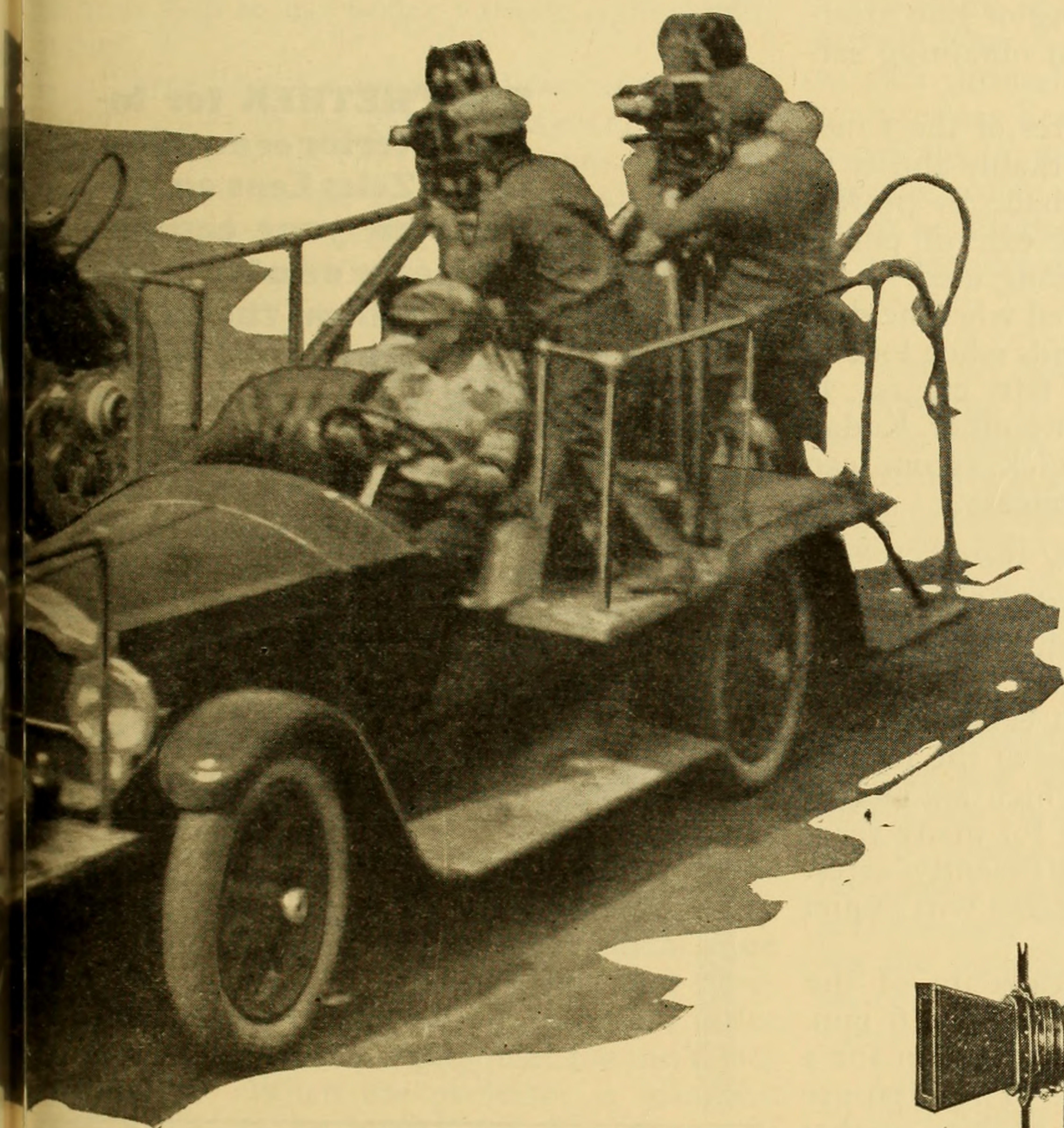
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*the most exacting scenes!*

## HOWELL CAMERAS



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spectacular and gigantic  
scenes seen in the photo above.*

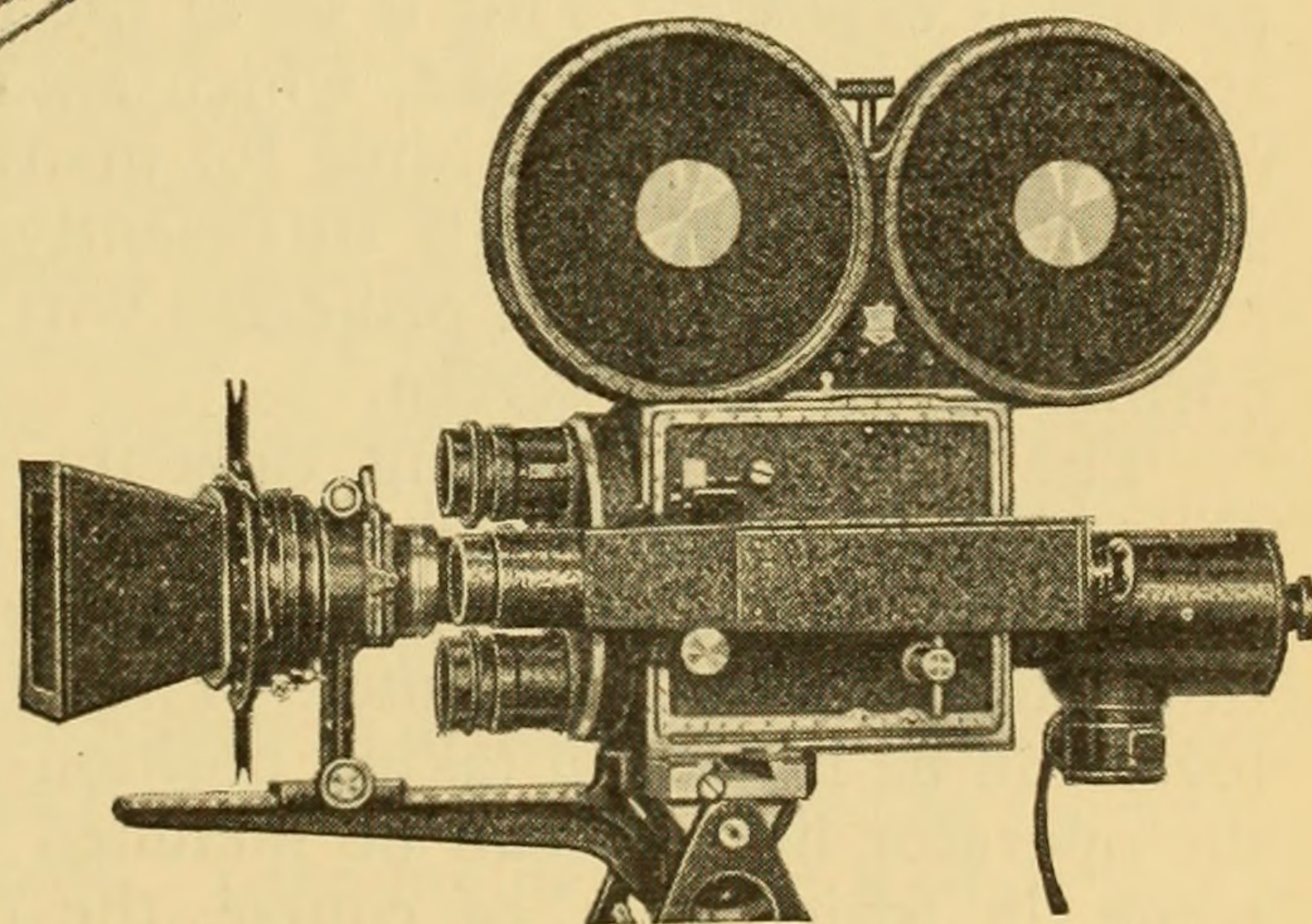
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Interchangeable Ultra Speed Movement  
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*On Display at New York  
and Hollywood Branches*

*Use Cameras and Equipment in Use the World Over*



## Amateur Cinematography

(Continued from Page 10)

ment has been properly placed—just far enough, and not too far. Thus there is no chance for the operator to err, for by the color shown in the reflecting finder he knows exactly whether the lenses are hooked up for a general view (eight feet or beyond) or for a close-up.

With this f. 3.5 lens the Model B Cine-Kodak has a greater versatility. Average subjects and scenes can be secured on very dull, cloudy days and early morning or late afternoon presents no difficulty in obtaining satisfactory pictures.

One of the essential features of the Cine-Kodak B, aside from its remarkable ability to take pictures equal to those made by professional cameras, is its extreme ease of portability, a spring motor drive being used.

The camera is well balanced when held in the hand, weighs but five pounds when loaded and is no larger than a box of fifty cigars. It can be readily carried like any other Kodak and put into operation as quick as one can frame the shot and press the release.

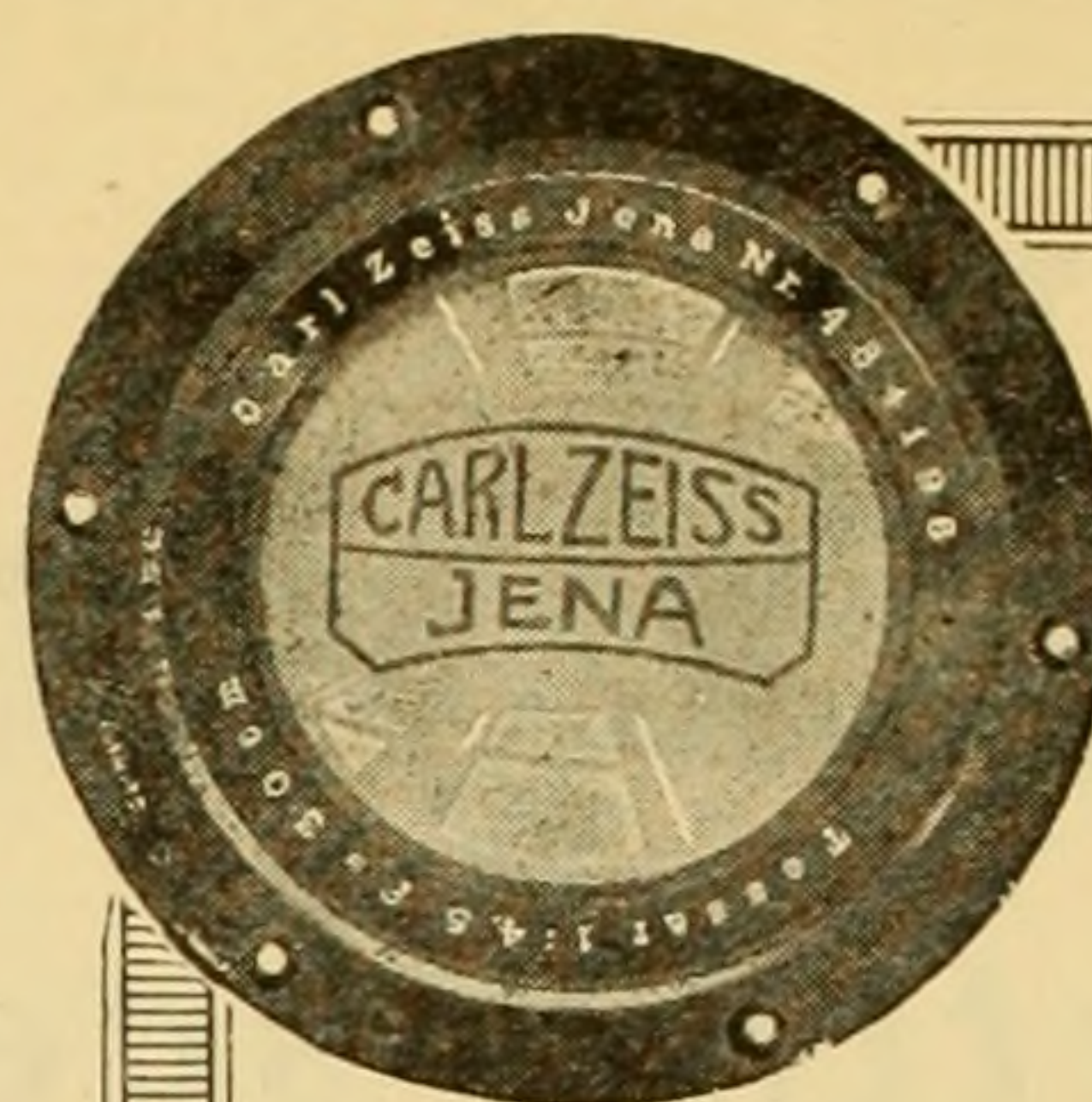
### *Standard Speed*

The simplicity of its operation is also noteworthy as it is as easy to manipulate as any Kodak. There is no way that anyone can tinker with the rate at which each frame or picture is exposed. This is set at the factory at sixteen frames a second, which amount of exposure has been established for many years as a standard which will sufficiently arrest motion and which when projected will depict normal action on the screen.

The maximum loading capacity of the Cine-Kodak B is 100 feet of safety 16 mm. film which will allow continued action for a little more than four minutes. The exposure lever can be locked in taking position so that the operator himself can be included in any scene, in which case, of course, the camera has to rest on some firm support.

### *How Motor Works*

Back of the exposure lever is a winding crank. By turning this a few times the spring is tightened and ready for release, nor is there any danger of overwinding; the construction of the spring mechanism being such that this danger is eliminated. One winding will permit exposing about twenty feet of film. When the spring begins to run down there is no dan-



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A portrait lens in short focal lengths  
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ger of the motor coasting, or of the film running through the gate at other than constant speed. An ingenious device prevents this. When a scene in the making is completed, the release lever springs back into position, stopping the camera instantly, and the stop is always made with the shutter closed.

### *Footage Indicated*

A footage indicator on the top of the Cine-Kodak tells how many feet of unexposed film are left in the camera. In front, near the recessed lens, is an exposure guide showing which stop to use under various light conditions.

Threading is a simple process as the pull-down claws in the gate automatically adjust themselves in the film perforations. A locking lever holds the film in place after it has been threaded through the curved gate. The spring mechanism will not function except when this lever is properly pushed in place. The curved gate is an interesting feature of this camera which holds the film securely and accurately in the focal plane and is constructed in such a manner as to eliminate the danger of film scratches.

Also studs in the door prevent closing the camera if the sprocket clamps have not been shut when loading.

### *New Kodascope*

No movie equipment is complete without a projector, and the new motor driven Kodascope C is expected to be a great factor in popularizing home movies.

### *To Friends' Homes*

This new Kodascope is a marvel for compactness, weighs a little more than nine pounds and is so simple to operate that practically nothing can get out of order. It is designed as companion equipment for the Cine-Kodak B. When the projector is idle, the reel arms can be folded and the removable lens barrel placed on a clip on the base, making the carrying dimensions only 8x5½x7 inches. This ease of portability makes it a simple matter for the outfit to be taken to the home of friends for a real home movie evening.

This convenient size is further enhanced by a carrying case, durably built of metal and covered with imitation leather.

### *Adjustable Focus*

The projector can be operated on any electric light socket and once threaded needs no

attention until the picture is through. The machine will take 400 feet of Cine-Kodak Film, which will run for about sixteen minutes. The focus is adjusted by turning the lens in its socket.

### *Reflected Light*

One of the features of the projector and a means whereby compactness has been secured is that the light used for projection is reflected. The lamp house is on the side of the machine and not in the rear, as is usually the rule in all projectors. The light first goes through a revolving shutter and is then thrown on a mirror where it is reflected at a right angle to pass through the film. Whenever "still" pictures are desired a convenient lever disengages the motor belt from the mechanism, thereby automatically releasing a safety shutter or perforated disk in front of the light rays to protect the motionless film.

### *Mazda Bulb*

The 100 watt electric bulb supplied with Kodascope C is also a new departure in Mazda design. It is so manufactured that the filaments are always correctly aligned in respect to the optical axis of the projector. In non-technical language this simply means that when a new bulb is placed in the lamp socket no complicated or bothering filament aligning of focal adjustments need be made.

Threading is easy in every sense. The Model C requires only one sprocket nor does the operator need to engage the film in the pull-down claws. The film is held in the gate by spring tension so that the teeth of the pull-down mechanism automatically enter the perforations. "Framing" (lowering or raising the picture area to fit the gate aperture for correct screen alignment) is controlled by a lever.

Pictures with the projector will fill a 30x40 inch screen at a distance of eighteen feet, a projection which is well suited to the average home. Like the new Cine-Kodak B it is made for the many to enjoy home movies.

### *Kodascope Library*

This enjoyment is not limited to the personal homemade movies. From Kodascope Libraries, Inc., which now has branches in the principal cities of the country professional photoplays can be obtained; likewise travelogues, comedies, dramas, educational pictures or animated cartoons, and many of the well-known screen stars can offer entertain-

(Continued on Page 20)



## PROJECTION

(Continued from Page 7)

point  $f$ . In the event that during the time that the film has moved from point 1 to 2, the mirror  $c$  maintains its former position  $1^1$ . If the mirror, however, turns and takes up the new position 2, then the projection on the screen also remains stationary in the point  $f$  and the film movement is thus optically compensated. The same is true, if the frame and the mirror take up the respective positions 3 and  $3^1$ . At this moment at the point  $f$  appears the following picture whose movement will be compensated in the very same way. For this purpose the mirror  $c$  has another rotatory motion round the axis  $h$ , besides the above mentioned swinging motion and leaves the bundle of light rays behind as soon as it has come in the position of  $3^1$ . A second mirror follows it and takes the position  $1^1$ , which was originally occupied by the first mirror and goes the same way, that is first occupying the position  $1^1$  like its predecessor and ending in position  $3^1$ . Hereby is the movement of the second frame compensated. This goes on till 8 sector mirrors have made a full circular motion round the axis  $h$ . A suitable wheel-work between the axis  $h$  and the film sprocket wheel  $k$  (see Fig. 2) works in such a way that a complete correspondence exists between the movement of the film and the compensating arrangement.

"Because the mirrors follow each other without any gap, it happens that with every change of picture, for a time, parts of two sector mirrors, are at the same time in the bundle of light rays. The one mirror is compensating the movement of one frame whereas the second mirror has already begun the compensation of the following frame and so it happens that with every transition of a picture on the projection screen, the projection of two frames which follow each other occurs at the same time. The process goes forward in such a manner that during every change of picture the mirror which is leaving the field gets less and less light and the mirror which is just entering the field gets more and more light so that the illumination of both the pictures which cover each other on the screen is continuously changing. Their total illumination however remains the same. One projected picture is thus replaced by the next following without the dark interval and the change of pictures corre-

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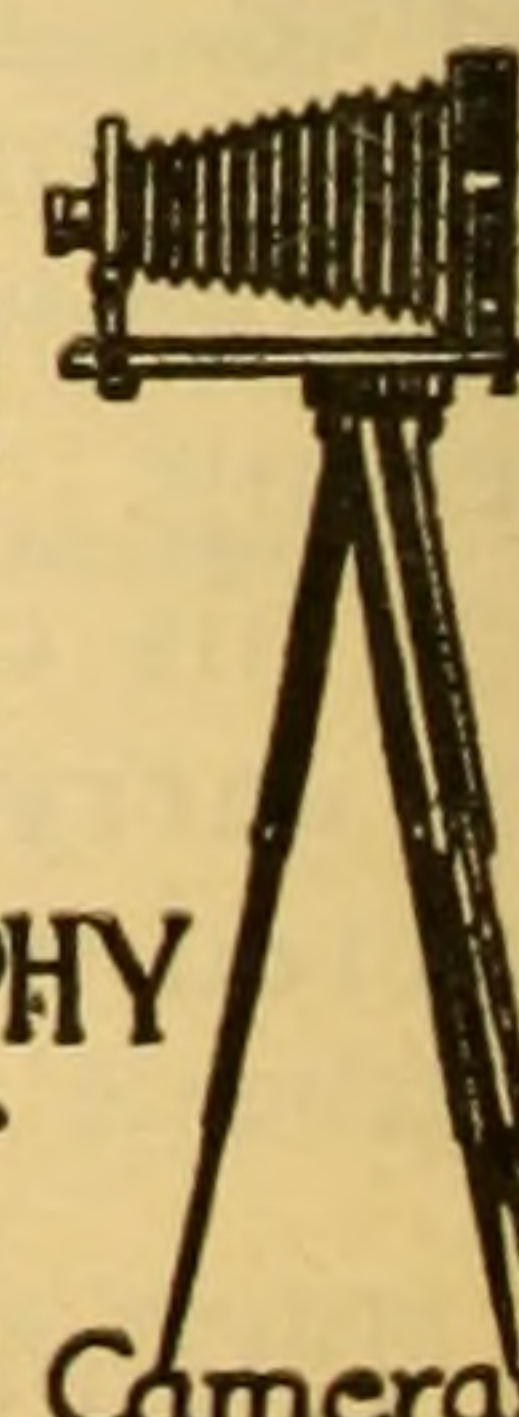
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sponds perfectly to the process as it takes place in the human eye or as it could be sometimes observed in a slower manner during the change of scenes (visions of dreams) in many films.

"In order that the gain of light which occurs by the absence of the shutter in this new projector is not lost again, it is necessary that the bundle of light rays should also move along with the film. A strongly lighted and rectangular front window (see Fig. 2) throws its concentrated light-rays on each film picture by a system of lenses and the bundle of rays in front of the film is led over the same sector-mirrors which bring about the optical compensation on the side of the film. These mirrors which catch the bundle of rays and reflect them on the film perform a swinging motion and thereby enable the lighted picture of the front-window on the film to move forward along with each single film picture. Each sector mirror disappears on the lower side and makes its appearance again on the other side."

It will be noted that no shutter is used on the projector, this, of course, being a radical departure from established procedure. It is stated that the principal parts of the instrument are interchangeable, and are, in addition, enclosed. The interior mechanism is lubricated by a central lubrication method.

## Amateur Camera Makes Intimate Shots Possible

(Continued from page 11)

This is only one of the unusual viewpoints that these new cameras make possible because of their portability.

As another example, suppose the action called for a scene of a parachute jump from an aeroplane. The audience could be given the thrill, and could feel the sensation of whizzing objects that passed as the jump was being made if the jumper operated one of these automatic, portable cameras.

Let the mind ramble for a moment and one will visualize scores of uses for a camera of this type.

Just as the gyroscopic panoramic and tilting tripod head, of which the Akeley was first to be extensively used has become so widely used that nowadays scenarios specify "Akeley shot," I believe that the broader field of novel shots that the small, portable, automatic camera opens up will cause a marked influence in the technique of production in the future.

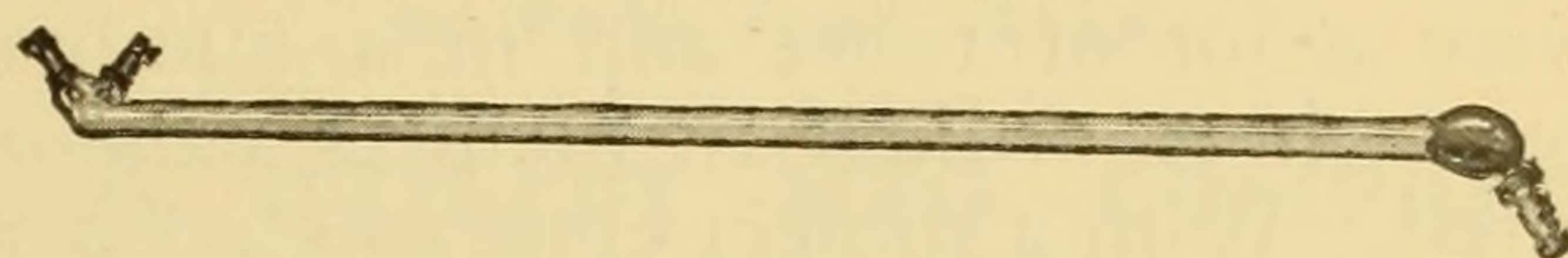
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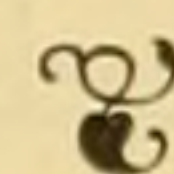


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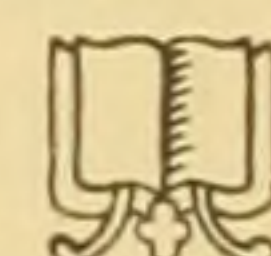
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(Continued from Page 17)

ment before one's fireside. To meet this new demand the company has planned still further extensions in this service. Already there are more than four hundred subjects from which library subscribers may choose.

### *Specialized Usage*

As complete as this movie equipment is for amateur use, there are still those who will not be entirely satisfied. These will want special lenses for a more specialized type of cinematography.

Thus the serious worker, the advanced amateur, the surgeon, the scientist, the naturalist and others will appreciate Cine-Kodak A with the f. 1.9 lens equipment, and the interchangeable long focus f. 4.5 ( $3\frac{1}{8}$  inch) lens for telephoto effects. This f. 1.9 lens is three times as fast as the f.3.5 lens with which this model was originally equipped, so that the Cine-Kodak A can now be pressed into service a lot of times and in a number of places where ordinarily pictures cannot be secured. With a subject close to a good window and bright light outside, it will even make interiors. With this faster lens the cranking can also be speeded up so that interesting slow motion pictures can be made even when the light is poor.

### *For Surgeons*

Many surgeons and obstetricians are expected to desire this equipment for securing records of operations for teaching purposes in hospitals.

Another innovation for the advance amateur cinematographer is a separate lens for telephoto effects for the Cine-Kodak A, which is interchangeable with the f. 1.9 lens. The f. 1.9 lens can be removed and in its place can be substituted the 78 mm. ( $3\frac{1}{8}$  inch) f. 4.5 lens with which the image is three times as large as the image made with the regular lens. It is designed to secure a good sized image of subjects a considerable distance away, as, for instance, football players and baseball players from the side-lines, wild animal pictures, or in fact anything that cannot be approached for images of satisfying size.

By developing this new equipment the Eastman Kodak Company has shown great progress in furthering this fascinating pastime in the past year. Just as an army of amateur photographers arose more than three decades ago after the "Kodak" was developed, the legions of home movie enthusiasts have already begun to form.

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## Article by A. S. C. Member Appears in April "American"

Again proving his proficiency as a writer as well as a cinematographer, Herford Tynes Cowling, A. S. C., steps forth in the April number of *The American Magazine* as the author of "Bringing the Ends of the Earth to Your Movie House."

The article presents interesting points in Cowling's experiences as a cinematographer in all parts of the globe, and is liberally illustrated with rare "stills" taken by the A. S. C. member himself under the wildest and most primitive conditions.

Cowling's career as a big-league writer includes a number of similar articles, one having appeared just recently in the *Asia* magazine. He returned last month from India where he filmed the coronation of Sir Hari Singh, having made the trip from Bombay to New York in the record time of 19 days. A "flash" carries the information that he made 20,000 feet of the coronation.

## Carl Zeiss, Inc., Succeeds Harold M. Bennett in New York

The photographic establishment of Harold M. Bennett was transferred on April 1st to Carl Zeiss, Inc., which assumes all the assets and liabilities of the Bennett organization.

The same staff will be kept at the headquarters as heretofore maintained by Bennett at 153 West 23rd Street, New York City. Under the new name, the policy of the firm will be continued as previously, there being no change contemplated particularly insofar as the dealer customers are concerned.

Carl Zeiss, Inc., will be the sole distributing agents in the United States for Carl Zeiss, Jena; Ica A. G., Dresden; R. Winkel, G. m. b. H., Goettingen, and Georg Wolf, G. m. b. H., Berlin.

Sol Polito, A. S. C., is cinematographer on "Senor Dare-Devil," which Al Rogell is directing. Polito has the same staff he has had on several recent Chas. R. Rogers productions, viz., Wm. A. Sickner as second, and Elwood Bridell as assistant and "still" photographer. "Senor Dare-Devil" stars Ken Maynard with Dorothy Devore and a feature cast, and is for First National release.

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## Frank B. Good, A. S. C., Films Special Film on Mexican Soil

Frank B. Good, A. S. C., has returned to Hollywood from Mexico and Lower California, where he photographed a special film which was given a place in the governmental archives of Abelardo L. Rodriguez, governor of Baja, California. Good worked in conjunction with Col. Alexandro Pelligren, personal aide to Gov. Rodriguez, and with M. H. Newman of Hollywood.

By special permission from the government, Good filmed the governor's magnificent summer palace as well as the schools, hospitals, and the hardware and fishing industries in various Mexican towns, including Tijuana, Mexicali and Ensenada. The A. S. C. member covered the entire assignment without the aid of artificial lights and obtained excellent results which he attributes in no small degree to the Du Pont-Pathe super-speed stock which he reports he used exclusively.

## MacLean Joins Sennett As Chief Cinematographer

Kenneth G. MacLean, A. S. C., has been appointed chief cinematographer at the Mack Sennett studios where he held a similar position a decade ago. MacLean's new position will call for not only cinematographic work, but will entail directorial activity in the matter of chase scenes and the like.

Since his original connection with Sennett, MacLean has been recognized as a specialist on cinematographic matters, having performed such duties on "The Sea Beast," "Ben Hur" and on "The Thief of Bagdad," on which he worked in co-operation with Arthur Edeson and Philip H. Whitman, both A. S. C. members.

## CLUBBING OFFER

Subscribed for separately, Camera Craft and the American Cinematographer will cost a total of \$4.50 per year. As a special clubbing offer, both magazines may be had at a total price of \$3.40 per year.

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(Continued from Page 6)

standing of which recently was "The Iron Horse." Among the Fox productions which Schneiderman has photographed lately are "The Roughneck," "Kentucky Pride," "Thank You," "The Golden Strain" and "The Johnstown Flood."

### *Secretary*

Charles G. Clarke, the secretary, is chief cinematographer for George Melford, with whom he has photographed "Salomy Jane," "The Light that Failed," "Flaming Barriers," "A Dawn of Tomorrow," "Tiger Love," "The Top of the World," "Friendly Enemies," "Without Mercy," "Simon the Jester," "Rocking Moon" and "Whispering Smith."

### *Retiring Officers*

With the exception of Clark and Wilky, the list of the retiring A. S. C. officers, who served during the closing year, numbers Homer A. Scott, president; Victor Milner, first vice president; Bert Glennon, treasurer, and John W. Boyle, secretary.

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## **American Cinematographer**

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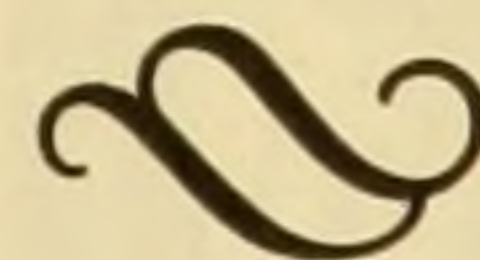
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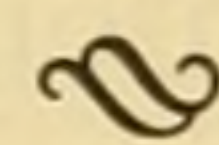
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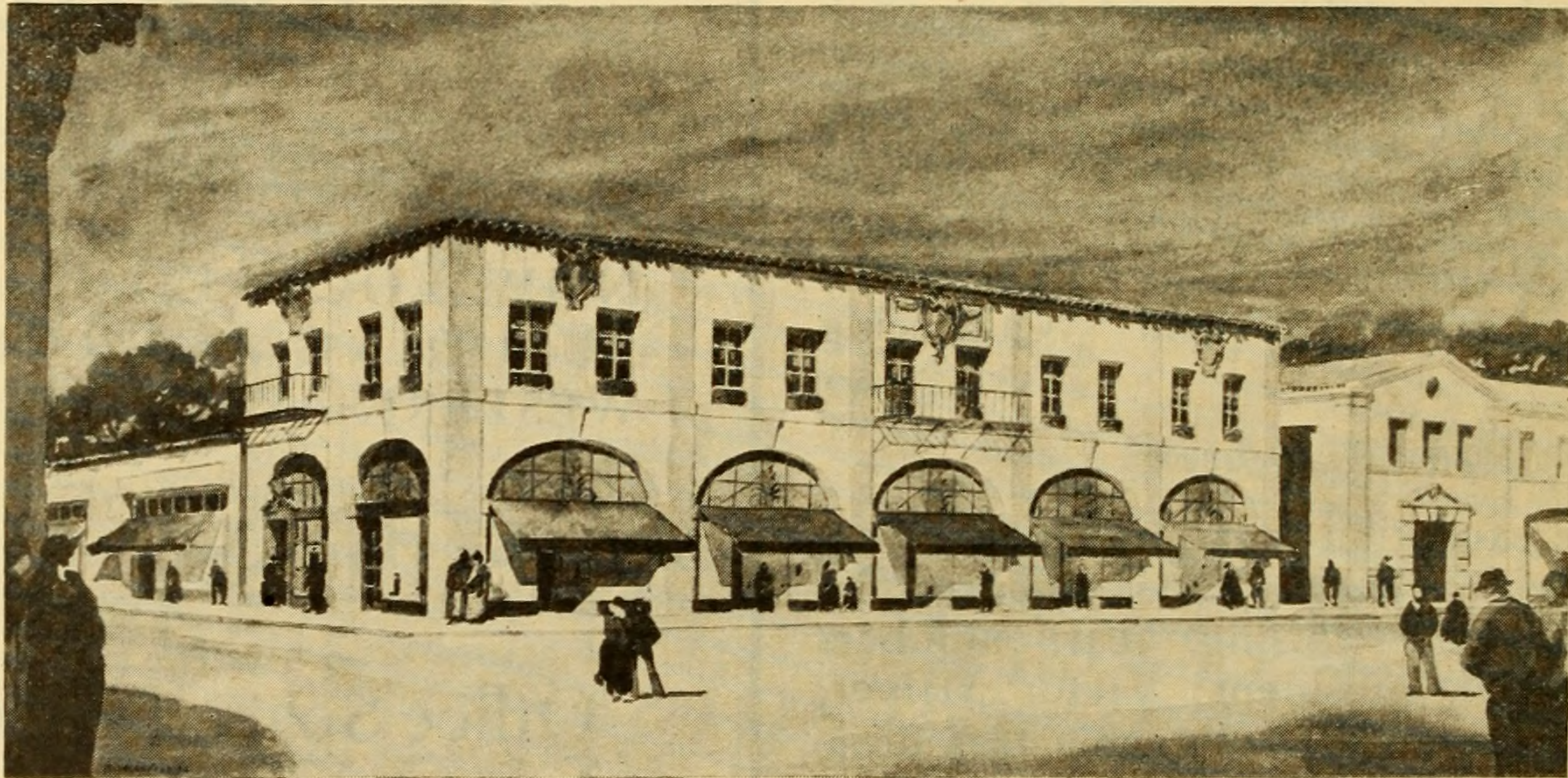


# A.S.C. Member Dedicates New Office Building

Park J. Ries, A. S. C., and  
Brothers Open Photographic  
Headquarters in Hollywood

By Joe Blair

Formal Opening of Establish-  
ment Made Civic Event. Many  
Celebrities Participate.



*View of New Ries Building, Erected by Park J. Ries and Brothers*

One of the most brilliant openings Hollywood has witnessed recently took place Saturday evening, May 1, when Park J. Ries, A. S. C. member, opened the massive doors of the Ries building to the public for the first time.

Herbert Rawlinson, popular film star, officiated as the master of ceremonies and his pleasant personality and presentations won the admiration of the huge crowd which attended the affair.

Among the film stars introduced were: Priscilla Dean, Alice Calhoun, Natalie Kingston, Duane Thompson, Hallam Cooley, Ynez Seabury, Helen Lynch, June Marlowe, Etta Lee, Hazel Keener, Gloria Grey, Ena Gregory and many others.

Several impromptu acts of vaudeville artists, singers and dancers entertained the guests throughout the evening. Music by a well-known group of studio musicians furnished excellent renditions for those who

cared to dance following the completion of the program.

Harry Lucenay, owner of Pal, the wonder dog, gave an impromptu show which would have been a headliner on any Orpheum stage.

Merchants and businessmen of the neighborhood decorated the unoccupied rooms of the building in merchandise displays. Among the firms represented were Be Hannyessy Art Studio, Arthur G. Loye Shoe Store, Hollywood Cap and Hat Company, Silver's Style Shop, William Stromberg Jewelry Store, Marsh Music Company and Brodsky's Fur Shop.

The Ries Building, located at Western and Virginia avenues, was built by Ries Brothers, Park J., Paul and Ray Ries, three cinematographers. Four years ago, each of these boys were employed in the various studios. May 1, 1922, exactly four years ago, they all resigned their positions to establish

(Continued on Page 25)





Park J. Ries,  
 A. S. C.  
 Member  
 Who  
 Opened  
 New  
 Office  
 Building  
 in  
 Hollywood.

## Portraiture Department to Be Started by Ries Brothers

The photographic activities of Ries Brothers will be augmented with the installation of a portrait studio in the new Ries Building, which was formally dedicated in Hollywood on the night of May 1st.

Special lighting apparatus has already been installed for the portrait work. In addition, the studio has been especially designed for adaptibility for daylight illumination.

### Stills

As herteofore, Ries Brothers will continue production and commercial still work, for which they have outfitted a complete and modern still laboratory.

### Rentals

They will also carry on with the rental of motion picture and still cameras, they having been pioneers in the rental business.

### High-Speed Work

High-speed cinematographic work will be a part of their program, as has been the case in the past. Two Bell and Howell high speed outfits are a part of their equipment.

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Will you kindly forward the enclosed letter to the Chester Bennett Laboratories?

In closing, permit me to say that I enjoy the *American Cinematographer* very much, and have benefitted myself greatly through the advertising department, having ordered goods from several of your advertisers. The reading matter is unusually good.

Thanking you for past favors, I am,

Yours truly,

(Signed) M. B. FAIDLEY.

327 Butts Bldg.,  
 Wichita, Kansas.

(Continued from Page 24)

themselves in business and the thousands that stopped by to congratulate them Saturday night were only a small portion of the friends of the industry who have watched their progress and wish them well.

A very brilliant electrical display was furnished by Otto K. Olesen, well-known Hollywood illuminating expert. Mr. Olesen was on the job every minute and his men always had the lights in the right spot for the cinematographers "shooting" news reel film.

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Yellow Fingers	Ernest Palmer, <b>member A. S. C.</b>
The Barrier	Ira Morgan, <b>member A. S. C.</b>
Desert Gold	C. Edgar Schoenbaum
The Dancer of Paris	Ernest Haller, <b>member A. S. C.</b>
Pleasures of the Rich	Not credited
The Lady from Hell	Not credited
The Escape	Jack Young
The New Champion	George Meehan, <b>member A. S. C.</b>
For Heaven's Sake	Walter Lundin, <b>member A. S. C.</b>
Kiki	Oliver Marsh
The Flaming Frontier	Virgil Miller
Sandy	R. J. Bergquist
Bride of the Storm	Nicholas Musuraca, <b>member A. S. C.</b>
The Crown of Lies	Bert Glennon, <b>member A. S. C.</b>
The Nut-Cracker	Jack Mackenzie
Red Dice	Lucien Andriot
Secret Orders	Roy Klaffki
Wild Oats Lane	David Kesson and Donald Keyes
The Other Woman's Story	Gilbert Warrenton, <b>member A. S. C.</b> , and Allen Siegler
Brooding Eyes	Not credited
The Wilderness Woman	Ernest Haller, <b>member A. S. C.</b>
The Night Cry	E. B. DuPar, <b>member A. S. C.</b>
Siberia	Glen MacWilliams, <b>member A. S. C.</b>
The Devil's Circus	Ben Reynolds
The Earth Woman	Milton Moore
That's My Baby	Jack MacKenzie
The Prince of Pilsen	James C. Van Trees, <b>member A. S. C.</b>
The Blind Goddess	Alfred Gilks, <b>members A. S. C.</b>



# HOW TO LOCATE MEMBERS OF THE American Society of Cinematographers

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Abel, David—with Warner Brothers.  
 Arnold, John—with Metro-Goldwyn-Mayer Studios.  
 Barnes, George S.—with Rudolph Valentino, Pickford-Fairbanks Studio.  
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 Benoit, Georges—with Metropolitan Productions, Metropolitan Studios.  
 Boyle, John W.—with First National Productions, United Studios.  
 Brodin, Norbert F.—Frank Lloyd Productions, First National, United Studios.  
 Broening, H. Lyman—  
 Brotherton, Joseph—  
 Clark, Dan—with Tom Mix, Fox Studio.  
 Clarke, Chas. G.—with George Melford, Metropolitan Studios.  
 Cowling, Herford T.—29 So. La Salle St., Chicago, Ill.  
 Cotner, Frank M.—  
 Crockett, Ernest—  
 Cronjager, Henry—with Famous Players-Lasky, New York City.  
 Dean, Faxon M.—  
 Doran, Robert V.—  
 Dored, John—Riga, Latvia.  
 DuPont, Max B.—  
 DuPar, E. B.—with Warner Bros.  
 Dubray, Joseph A.—  
 Edeson, Arthur—with First National, New York City.  
 Evans, Perry—  
 Fildew, Wm.—  
 Fischbeck, Harry A.—with D. W. Griffith, Famous Players-Lasky, New York City.  
 Fisher, Ross G.—with Fred Thomson, F. B. O. Studios.  
 Freid, Abe—with Fox Studio.  
 Gaudio, Gaetano—with Metro-Goldwyn-Mayer Studios.  
 Gilks, Alfred—with Famous Players-Lasky.  
 Glennon, Bert—with Famous Players-Lasky.  
 Good, Frank B.—  
 Gray, King D.—  
 Griffin, Walter L.—with David Hartford Productions.  
 Guissart, Rene—Paris, France.  
 Haller, Ernest—with Robert Kane Prods., New York City.  
 Heimerl, Alois G.—  
 Jackman, Floyd—Fred W. Jackman Prods.  
 Jackman, Fred W.—directing Fred W. Jackman Prods.  
 Jennings, J. D.—with Metropolitan Studios.  
 Koenekamp, Hans F.—with Larry Semon.  
 Kull, Edward—with Universal.  
 Kurrle, Robert—with Edwin Carewe, United Studios.

Landers, Sam—  
 Lockwood, J. R.—  
 Lundin, Walter—with Harold Lloyd Productions, Metropolitan Studios.  
 Lyons, Reginald—with Buck Jones, Fox Studio.  
 Marshall, Wm.—with Famous Players-Lasky.  
 McCoid, T. D.—with First National, United Studios.  
 McGill, Barney—with Fox Studios.  
 MacLean, Kenneth G.—with Warner Bros.  
 MacWilliams, Glen—with Fox Studio.  
 Meehan, George—with Columbia Pictures.  
 Milner, Victor—with Famous Players-Lasky.  
 Morgan, Ira H.—with Marion Davies, Cosmopolitan, Metro-Goldwyn-Mayer Studios.  
 Musuraca, Nicholas—with Warner Brothers.  
 Norton, Stephen S.—F. B. O. Studios.  
 Palmer, Ernest S.—with Fox Studio.  
 Perry, Harry—with Famous Players-Lasky.  
 Perry, Paul P.—with Universal.  
 Polito, Sol—with Chas. R. Rogers, First National.  
 Ries, Park J.—  
 Roos, Len H.—with Alexander Film Co., Englewood, Denver, Colo.  
 Rose, Jackson J.—with Universal.  
 Rosher, Charles—with "Ufa," Berlin.  
 Schneiderman, George—with Fox Studio.  
 Scott, Homer A.—  
 Seitz, John F.—with Rex Ingram, Europe.  
 Sharp, Henry—with Metro-Goldwyn-Mayer Studios.  
 Short, Don—  
 Smith, Steve, Jr.—  
 Steene, E. Burton—  
 Stumar, Charles—with Universal, New York City.  
 Stumar, John—with Universal.  
 Tolhurst, Louis H.—"Secrets of Life," Microscopic Pictures, Principal Pictures Corporation.  
 Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio.  
 Turner, J. Robert—with Fox Studios.  
 Van Buren, Ned—  
 Van Enger, Charles—with First National, New York City.  
 Van Trees, James C.—with First National Productions, United Studios.  
 Warrenton, Gilbert—with Universal.  
 Wenstrom, Harold—with Corinne Griffith Productions.  
 Whitman, Philip H.—with Mack Sennett Studios, Scenario Dept.  
 Wilky, L. Guy—

Edison, Thomas A.—Honorary Member.  
 Webb, Arthur C.—Attorney.

Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held; and on the second and the fourth, the meeting of the Board of Governors.

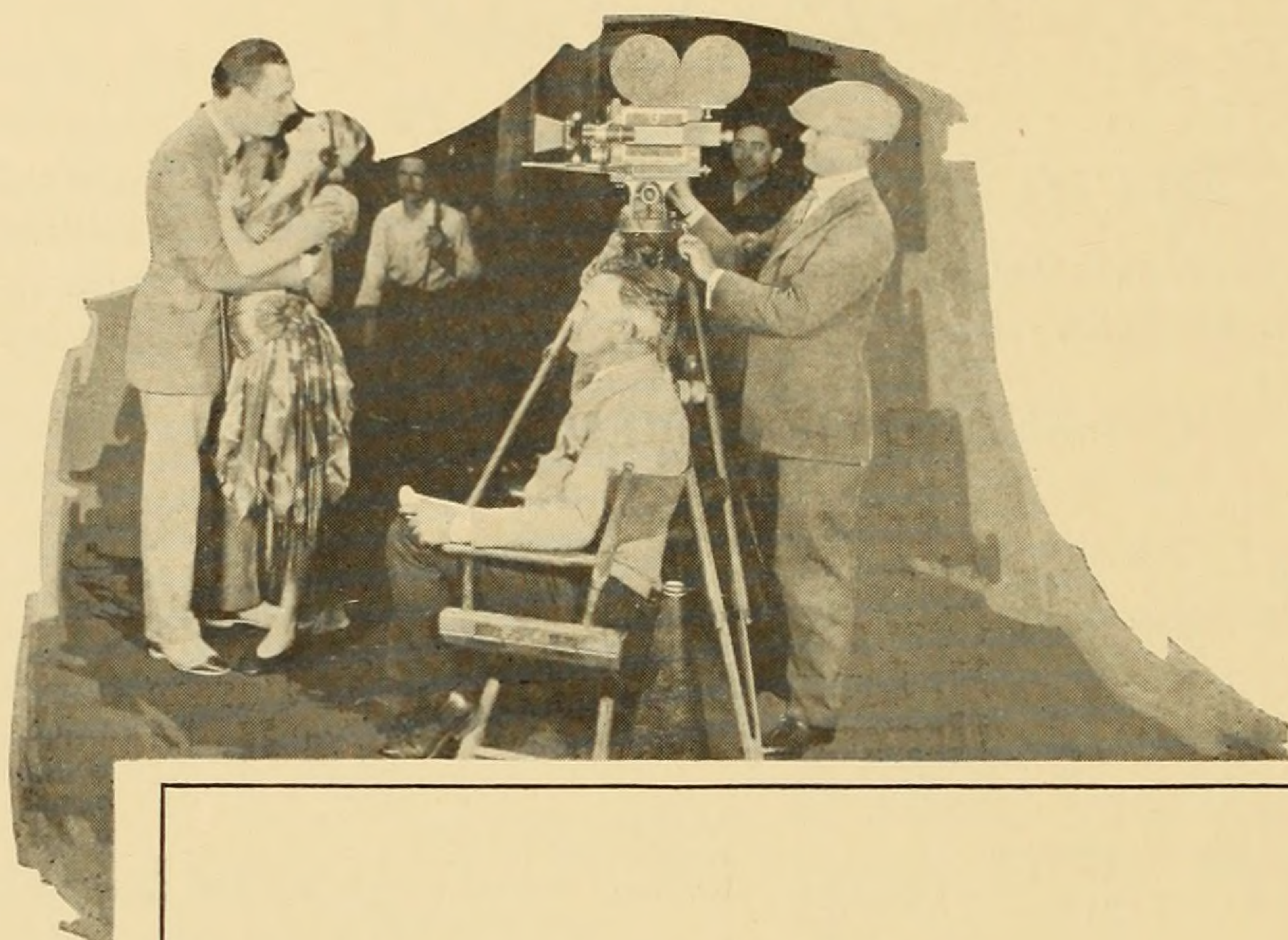
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April 24, 1924.

Mitchell Camera Company,  
Los Angeles,  
California.

Gentlemen:

My last two pictures, "Painted People"  
and "The Shooting of Dan McGrew", were both "shot"  
with a Mitchell camera.

Photographically they received the highest  
praise.

I like the clever refinements of your  
camera. They certainly save time. The ease and  
quickness with which my cameraman, Mr. Bergquist,  
sets up his Mitchell gives me many moments of joy.

Thanks for being up-to-date.

Sincerely yours,

*Clarence G. Badger*